



ICOM GLASS INTERNATIONAL COMMITTEE NEWSLETTER 2021

The ICOM GLASS International Committee Online Meeting and Activities 2021

ICOM Glass Annual Meeting 2021

(Report by Teresa Medici and Eva Günther, Chairperson and Treasurer ICOM GLASS)

The ICOM Glass Annual Meeting 2021 was planned to take place in Southern Germany (Coburg, Kleintettau, Lauscha, Waldsassen, Passau, Frauenau, and Munich) from 2 to 9 May 2021. Sven Hauschke, the director of the Kunstsammlungen der Veste Coburg and past treasurer of the committee, offered to host and organize this meeting and prepared an exciting program of visits. It included visits to several glass museums and collections, as well as glass factories. We would like to take this opportunity to thank Sven Hauschke for all his work planning the conference. He put a lot of time and love into the preparation. Thank you!

Originally the journey to Southern Germany was planned as the annual meeting 2020, which was postponed to Spring 2021 due to Covid-19. The ICOM Glass board then decided to cancel the postponed spring meeting in Germany and to hold it online instead, due to the ongoing pandemic. The decision was not easy, but it was the safest way for all. It was the first time ICOM GLASS held its meeting online. Despite the multiple changes in the run-up, the meeting was a success. A high number of participants, about 47 members from 14 different countries (Italy, Spain, Portugal, Brazil, Germany, UK, Switzerland, Japan, Czech Republic, Nederland, Taiwan, Denmark, France and USA), attended the online conference. In order to maintain a suitable time window for all participants worldwide, the meeting took place on **6 and 7 May 2021**, both days from 1.30 PM to 3.15 PM CET (Paris time), on the platform Webex. The theme of the meeting - **‘The End of Glass Production – The Beginning of Museums? Deindustrialization and museums in glass production areas’** – was kept.

Thursday May 6th, 13.30-15.15 CET (Paris time)

Chair Teresa Medici welcomed all participants and explained again why the committee decided to meet online. It turned out that the participants were all very happy to meet, even if only online. The pandemic affected all museums, they were closed worldwide, and planned exhibitions and projects were postponed. In this depressing situation, it was nice to have contact and exchange ideas with colleagues. In accordance with the conference theme, the first lectures followed.

Session I: “The end of glass production – the beginning of museums?” Deindustrialization and museums in glass production areas

Bruun, Mette Bilefeldt, Denmark

Holmegaard Works – building a new museum based upon 200 years of local identity and cultural heritage

Regina Lara, Brazil; Teresa Almeida, Portugal

What will happen to the glass museums in industrial areas considering that there is a displacement of production sites?

Ruth Fabritius, Germany

From the putting-out system to glass art craftsmanship: On the structural change of the North Bohemian glass finishing industry after the settlement in the Rheinbach area

Sven Hauschke, Germany

Transformations in the glass industry in Southern Thuringia and Northern Franconia: Loss and Gain



European Museum of Modern Glass, Rödingen



Veste Coburg, Historic Glass

Session II:

Updates on glass

Eva-Maria Günther, Germany

Electoral glass in Mannheim in the 18th century - a search for traces

Marzia Scalon, Italy

Considering the role of the Centro Studi del Vetro Archives in the age of digital mediation



"The future of the museum may be rooted in the buildings they occupy but it will address audiences across the world - a place where people across the world will have a conversation. Those institutions which take up this notion fastest and furthest will be the ones which have the authority in the future"

(Nicholas Serota, 'The Museum of the 21st Century', London School of Economics, July 2009)

<https://archivi.cini.it/centrostudivetro/home.html>

Olga Ivlieva, Russian Federation

On Soviet time glass collections formation and their role today

The presentations were followed by lively inquiries and discussions.

Friday May 7 th, 13.30-15.15 CET (Paris time)

Unfortunately, it was not possible to visit the glass museums and manufacturing plants on site. From the list of museums that we originally planned to visit, two offered online tours which were incorporated into the lecture program.

Session III: Glass museums in Southern Germany

Europäisches Flakonglasmuseum Kleintettau: guided virtual tour

Due to the museum's excellent technology, the conference attendees received a virtual tour of the house. The director of the museum, Sandro Welsch, welcomed us warmly. Mr. Hörauf guided us through the museum.

Heinz Glas supported the founding of the museum. With glassmaking in the family as far back as 1523, today, the HEINZ-GLAS Group is one of the leading manufacturers of glass flacons and jars for the perfume and cosmetics industry. Supported by the Glasbewahrerverein e.V., the European Glass Bottle Museum tells the story of glassmaking in the Frankenwald (Franconian Forest). The bottle exhibition by Beatrice Frankl, a passionate private collector, shows the treasures of the cosmetics and perfume sector from different decades. The history and artistry of glassmaking can be experienced first-hand through glass making demonstrations.

Since opening in December 2008, the European Flacon Glass Museum has focused on the development of the glass flacon from ancient times to the modern age, as well as on the general perfume and cosmetics culture of Europe. With its changing exhibitions on about 600 m2 and its

special collections comprising about 7,000 objects, the museum presents itself today - parallel to the domestic glass industry - as a public institution on an international level.

We have been fascinated by the richness and diversity of the permanent exhibition "Perfume Flacons - A Journey through Time in the 20th Century". Here, our guide explained to us the masterpieces that have written national and international perfume history, including prominent brands such as Chanel, Dior, Guerlain or Johann Maria Farina, and Wolff & Sohn. In addition to the olfactory and glass treasures, the accompanying accessories such as fragrance cards, advertisements, limited special editions, and giveaways completed the overall picture.



Heinz Glas, Kleintettau (right), family owned
Going back till 1622 with their glass factory in Piesau (left)
Specialized in the production of flacons
Around 3.000 people, ca. 300 million € turnover

Karin Rühl, Germany, Glasmuseum Frauenau (Power point presentation)

Karin Rühl, Director of the Glass Museum and our dear ICOM GLASS member, welcomed us online. Frauenau is located in the centre of the historical Bavarian Forest glass region and on the border of the Czech Republic, the heart of European glass production. Simultaneously, Frauenau plays a central role in the International art scene in glass. The foundation of the Glass Museum Frauenau focuses on industrial, hand-made glass production and modern, artistic studio glass. The museum was founded in: 1975 as an institution for the regional and international history of the art, technology and social life of glass making. In 2005 it was reopened with a new concept and architecture. In Frauenau glass making can be traced back to the late mediaeval times. Today three glass factories are still producing tableware: the Von Poschinger Glass Manufacture, family owned since 1568, the former Crystal Glass Factory of Isidor Gistl, founded in 1925 and still produces glassware fully automatically as a subsidiary of Spiegelau Glass, and Eisch Glass, which has produced hand-made glass since 1952. Besides these factories Frauenau has numerous glass workshops and artist studios.

The Frauenau glass artist, painter, and sculptor Erwin Eisch was one of the key pioneers of the International Studio Glass Movement. The movement began in the USA with the aim of establishing glass as an art medium. In Frauenau he set up the first studio glass furnace in Western Germany, operating it from 1964 to 1974. From this studio the Academy Bild-Werk Frauenau emerged and now provides a creative and buzzing international meeting point and focus for glass and art.

Compared to former times, present day hand-manufacturing of glass has grossly diminished. To combat this change, and the pressure of recession and globalisation, Frauenau emphasises the

creativity and the knowledge of glass makers and artists, and the uniqueness and sensitivity of hand-made glass.

The participants were so happy about their virtual reunion that many of them stayed online and had conversations even after the end of the conference. Nevertheless, the consensus is that we look forward to meeting locally. We missed the conversations that usually happen during the breaks and in the evening and the coming together among like-minded people.

APPENDIX I

Minutes of ICOM GLASS General Assembly 2021

Online

Friday, May 7th, 14.00-15.00, Paris time

(by Anne-Laure Carré)

Given the special global circumstances due to the *Covid-19 Pandemic*, the General Assembly was held online through the Webex platform. This was kindly made available free of charge by Reiss Engelhorn museums Mannheim, thanks to our Treasurer, Eva-Maria Günther.

Opening of the Assembly

Teresa Medici called the Assembly.

The Chair expressed thanks to Eva Maria for providing the technical means to organize the assembly with different time schedules. This year should have been in Germany and Sven Hauschcke, our former treasurer, had prepared a wonderful program that we are sad to have missed. However we had a virtual visit to the Kleintettau Museum and a very interesting set of presentations.

After that, the Chair presented the Agenda:

1. New Secretary of ICOM Glass
2. ICOM-Glass activities 2020
3. Financial report
4. Membership update
5. Next ICOM Glass meetings
6. Review on glass
7. Social Media
8. Activities for 2021 and 2022
9. AOB

Agenda

1. New secretary of ICOM Glass- Teresa Medici

The board received the resignation from Maria Luisa Martinez, our current secretary. She has a new position as head of the cultural department of the municipality of Alarcon and is unable to continue as it requires all her energy. Congratulations to Maria Luisa. The Chair announces that after internal consultation of the board, our board member, Anne-Laure Carré, has been asked to fill in the position. The assembly approves this proposition.

Maria Luisa Martinez takes the floor to say a few words, she is very sad and sorry to have to resign, but given her new responsibilities, to continue would have been impossible. She is grateful to Teresa Medici and Eva Maria Günther for their good work and thanks Anne-Laure Carré for accepting the challenge and wishes her good luck. Teresa insists that secretary is a key position, as it is important for keeping members together and enhancing the network of our association.

2a. ICOM Glass activities 2020

Due to the Covid crisis the 2020 General assembly took place on line, with the support of ICOM-Italy and our annual glass meeting in Germany was postponed to 2021. The Chair takes the opportunity to acknowledge that this year's meeting is hosted by the Webex platform of the Mannheim museums, and thanks Eva Maria Günther and her institution for their welcome.

Our yearly newsletter was published with contents from the general assembly only.

Some networking was done, in particular with the request of a UN international Year of Glass for 2022.

Another idea of networking was to connect with the group campaigning for the inclusion of manual glass production on the Unesco list of intangible heritage. A meeting, programmed in Germany was cancelled and we will have to set it up again.

One major result was the publication of the issue n°8 of our magazine, *Reviews on Glass*. The Chair is very proud to announce that SAREC (Strategic Allocation Review Committee) which is responsible for evaluation of all ICOM committees, has awarded a prize for "successful communication with members" to the ICOM Glass magazine. We are very thankful to Paloma Pastor, Amy Mc Hugh and all the authors contributing to the magazine for this success.

2b. Icom Glass subsidy 2021

Sarec gave the Icom Glass Committee a good evaluation. Basic funding is 850 €, supplemented by a subsidy based on the number of our committee's members, and a performance subsidy. Last year, ICOM Glass was asked to report in detail not on our activities, but on how ICOM glass had faced the emergency situation and had communicated with its members. The document was prepared by the chair, and we received 4 775 €.

The Chair reports on the past years figures and thanks board members and all members who contributed to this success.

To discuss finances further, the Chair gave the floor to the Treasurer, Eva-Maria Günther.

3. Financial Report-Eva-Maria Günther

There has been very few movements on our accounts.

2020

Total Cash as of 31 December 2019	7.804,25
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Amount related to activities carried on in 2020:

A. INCOME	Received the previous years	Received in 2020	To be received in the following years	Total income
I. Annual Meetings				
Registration fees to annual meetings				0
Subsidies				0
ICOM Funding				
Travel grants for young ICOM members		1.200,00		1.200,00
Getty subsidy				0
Sponsorship				0
Other				0
II. Other activities				
Membership income				0
ICOM Funding				
Annual subsidies		5.031,00		5.031,00
Special projects - Grants				0
Other subsidies & sponsorship				0
Financial income				0
Exchange gain				0
Other				0
TOTAL INCOME	-	6.231,00	-	6.231,00

B. EXPENSES	Paid the previous years	Paid in 2020	To be paid in the following years	Total expenses
I. Annual Meetings				
Working documents				0
Rental of facilities/equipment				0
Keynote speakers				0
Translation services				0
Bursaries				0
Organisation				0
Other				0
II. Other activities				
Consulting fees				0
Publications				0
Graphics				0
Printings				0
Translation services				0
Travelling costs				0
Subsidies allocated				0
Bursaries				0
Organisation expenses other seminars				0
Postage and telecommunication cost		104,42		104,42
Website				0
Tax				0
Banking fees		0,20		0,20
Exchange loss				0
Other				0
TOTAL EXPENSES	-	104,62	-	104,62

Total Cash as of 31 December 2020	13.930,63
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Budget for 2021

Total Cash as of 31 December 2020	13.930,63
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A. INCOME	Received the previous years	Received in 2021	To be received in the following years	Total income
I. Annual Meetings				
Registration fees to annual meetings				0
Subsidies				0
ICOM Funding				
Travel grants for young ICOM members				0
Getty subsidy				0
Sponsorship				0
Other				0
II. Other activities				
Membership income				0
ICOM Funding				
Annual subsidies		4.775,00		4.775,00
Special projects - Grants				0
Other subsidies & sponsorship				0
Financial income				0
Exchange gain				0
Other				0
TOTAL INCOME	0,00	4.775,00	0,00	4.775,00

B. EXPENSES	Paid the previous years	Paid in 2021	To be paid in the following years	Total expenses
I. Annual Meetings				
Working documents				0
Rental of facilities/equipment				0
Keynote speakers				0
Translation services				0
Bursaries				0
Organisation				0
Other				0
II. Other activities				
Consulting fees				0
Publications		2.329,60		2.329,60
Graphics				0
Printings				0
Translation services				0
Travelling costs				0
Subsidies allocated		800,00		800
Bursaries				0
Organisation expenses other seminars				0
Postage and telecommunication cost	54,42	116,21		170,63
Website				0
Tax				0
Banking fees		0,40		0,40
Exchange loss				0
Other				0
TOTAL EXPENSES	54,42	3.246,21	-	3.300,63
Total Cash as of 31 December 2021		15.405,00		

Eva-Maria Günther explained that we had little expenses in 2020. She presented these results to ICOM in Paris, and they were accepted. We will need the money for another good publication this year.

The Chair explains that she is thinking to give grants to young members to cover the fees of the joint meeting AIHV-ICOM Glass (150 euros) for an on-line conference, to support participation for young members (4 grants) and students (4 grants), in total 800 euros

Some money is planned for the publication of the joint session with ICdad and ICFA but the publication is delayed until 2022.

The Chair then asked the assistants to vote on this financial report. It was approved unanimously.

4. Membership update-María Luisa Martinez

May 2021: 163 individual voting members from 32 countries

We are welcoming 5 new individual members. Members are predominantly European.

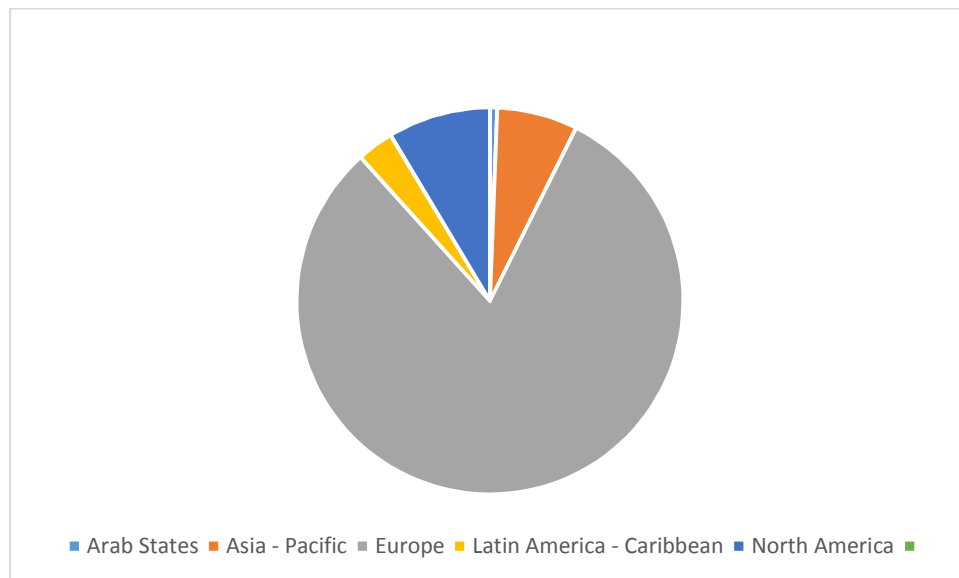
Region	
Arab States	1
Asia - Pacific	11
Europe	132

Latin America - Caribbean

5

North America

14



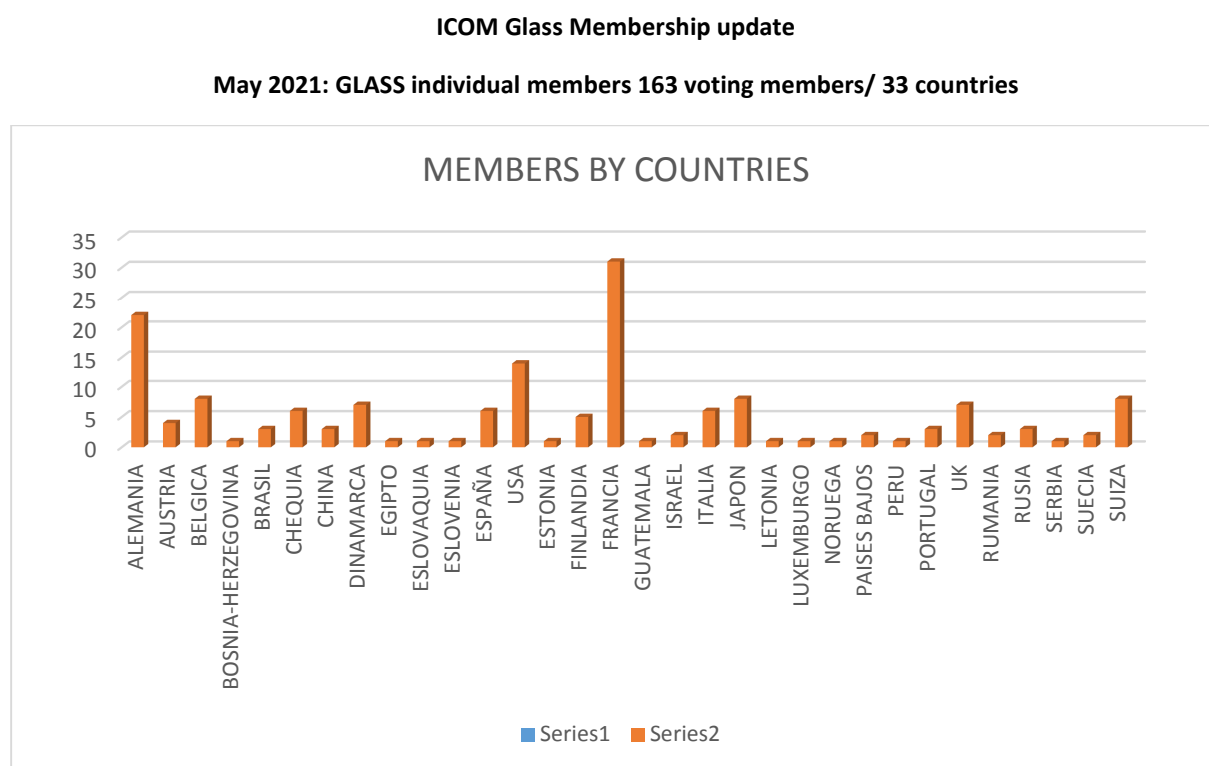
ICOM Glass Membership update

May 2021: GLASS institutional members 24 institutions / 9 countries

There has been no new institutional members during this year.

GLAZENHUIS - VLAAMS CENTRUM VOOR HEDENDAAGSE GLASKUNST	BELGIUM
MUSÉE DU VERRE DE CHARLEROI	BELGIUM
SHANGHAI MUSEUM OF GLASS (SHANGHAI UNIVERSITY, GLASS STUDIO)	CHINA
MUSEUM OF DECORATIVE ARTS IN PRAGUE	CZECH REPUBLIC
MUSEUM OF GLASS AND JEWELLERY IN JABLONEC NAD NISOU	CZECH REPUBLIC
MUSVERRE	FRANCE
MUSÉE LALIQUE	FRANCE
MUSÉE DE L'ECOLE DE NANCY	FRANCE
MUSÉE/CENTRE D'ART DU VERRE	FRANCE
MUSÉE MUNICIPAL DE CONCHES	FRANCE
ALEXANDER TUTSEK-STIFTUNG	GERMANY
STIFTUNG RESIDENZSCHLOSS BRAUNSCHWEIG, SCHLOSSMUSEUM BRAUNSCHWEIG	GERMANY
GLASMUSEUM FRAUENAU	GERMANY
KNAUF GIPS KG KNAUF-MUSEUM IPHOFEN	GERMANY
FONDAZIONE IL VITTORIALE DEGLI ITALIANI	ITALY
MUSEUMPLEIN LIMBURG	LOW COUNTRIES
RÖHSSKA MUSEET (RÖHSSKA MUSEET FÖR MODE, DESIGN OCH KONSTSLÖJD)	SWEDEN
THE TOLEDO MUSEUM OF ART	USA
THE CORNING MUSEUM OF GLASS	USA

Additionally, the number of individual members is 163 from 33 countries (a small increase):



The Chair mentioned that IRIS is still complicated to manage, the figures that we can retrieve from IRIS don't always match. We cannot rely on IRIS in fact. It is a common complaint from every international committee. Several national committees refuse to use IRIS, so updating is difficult, in general communication with IRIS is difficult.

5. Next ICOM Glass Meetings-Teresa Medici

In **2021**, there will be another meeting this year, a joint event between ICOM Glass and AIHV. It will be held online, from Lisbon, on **September 13-17**. Our Portuguese colleagues from Marinha Grande and from a new museum near Porto were preparing a special program, and we will see if online visits could be organized.

We really hope we will be able to meet next year at the 26th General Conference in Prague (**August 20-28th 2022**). Helena Koenigsmarková director of the Museum of Decorative Art in Prague (former chair of ICDAD) announced that her museum will be a main partner, Jan Mergl (a member of ICOM Glass) will also be involved, and Milada Valečková will also be a partner, with the museum of Glass in Jablonec nad Nisou. The proposal is to have a joint session with ICDAD and Costume committees and to visit Jablonec nad Nisou, Nový Bor, and other places in the so-called Crystal Valley. It will certainly

be a great event, and particularly for glass as there are so many museums relating to glass. Our internal consultant, Milan Hlaves, will be of great help.

For **2023**, the plan is to go to Denmark, Holmegaard Works – new Museum Southeast Denmark, that opened in June 2020 and visit several other locations around.

However our chair explains that this will be the task of another team to decide and organize, as she has stood in the board for 12 years and cannot be reelected.

6. Magazine “Reviews on Glass” and ICOM mini site (<http://glass.mini.icom.museum>) -Paloma Pastor

Paloma Pastor reported about issue 8 (Glass in Russia) and also about the preparation and publication of *Reviews on Glass*, Issue 9. This issue will be devoted to the 2019 Meeting in Tokyo.

She thanked all the contributors, in particular Amy McHugh for editing the English texts, and stressed her important contribution.

Paloma asked all members to submit articles, book reviews, exhibition information, and news to her so it can be placed on the website. She can be emailed at paloma.pastor@realfabricadecristales.es

The Chair thanked Paloma and Amy for their unique and invaluable commitment. She also pointed out that these activities are of great relevance for the committee. Paloma is extremely dedicated to our committee

7. Social Media-Amy McHugh

Amy McHugh shared with the committee the Facebook and Instagram (icom_glasscommittee) pages, the two social networks that she manages on behalf of ICOM Glass. She asked that all members send news (1-2 short sentences) and images so she can share it on the platforms. All information (researches, videos, exhibitions) that she receives will be incorporated. She also reported that people follow ICOM Glass on Facebook, and more than 700 followers on Instagram.

Her email address is : amy.mchugh20@mail.com

All official languages (French, Spanish, English) can be used.

We should be more visible on social media, please help us improve!

8. Activities for 2021 and 2022 – Teresa Medici, Ruriko Tshuchida

We will collaborate with ICDAD and ICFA to publish the joint proceedings we had with them in Tokyo. We decided to publish only the papers given during the joint session (Sven Hauschke, Ruriko Tsuchida, Teresa Almeida and Regina Lara, and Reino Llefkes) and the others will be published in our magazine. Ruriko told us about the publication. It will be an online publication, published in January 2022, with ICDAD and ICFA. Editing for glass will be coordinated by Ruriko. The frame and format of

the proceedings and assignment to each writer have been decided, so the four presenters should confirm quickly to Ruriko their intention.

Another activity will be the participation in the UN International Year of Glass. Glass museums will play a big role, as ambassadors of glass, as you find glass in almost every museum and they have such a wide range of public, from children to specialists. ICOM Glass is one of the main sponsors of the event, but we are not supposed to organize anything on purpose. But all activities can be labelled with the IYOG 2022.

The last issue is the building of a network of museums with glass studios. It was a proposition from Maartje Brattinga (who moved from Leerdam to Rijksmuseum, where there is no glass studio yet!). Teresa Medici is very keen on this idea and would like to stress that it is a different kind of challenge for a museum as there are security issues. Katrin Holthaus, Glashütte Gernheim in Petershagen, is interested. The first step will be to make a list of all museums with studios. If you want to contact her (if your museum has a studio or if you know a museum that has one), her email is: katrin.holthaus@lwl.org.

Maartje Brattinga is happy that this initiative can be followed, the glass museum Leerdam has a new director and maybe she can bring new energy in this program. She is currently networking museums in the Netherlands which have significant glass collections.

The Chair insists that we could have more active members from the Netherlands and thanks Maartje Brattinga to be our ambassador.

Paloma thought we could write a call to post on the website and social media to advertise about this initiative.

9. AOB

Teresa Medici said a few words about ICOM Glass strategic plan. After the Kyoto “crisis” there was a strong request for more transparency. One request was for a strategic plan. Teresa and Eva Maria participated in a webinar and Eva Maria will start to prepare a document, it will be discussed by the board and presented to the assembly.

Teresa stresses the importance of this work because there is a tendency to merge several small committees into a bigger one. Since ICOM Glass is the smallest of all the committees we are especially at risk and have to make an effort and show that our goals are well defined and our community is rich and specific.

The Chair asked if anyone else had any other business to bring up. There were remarks about a network for museums holding collections of glass windows, about glass conservation, and lists of members.

To conclude, Teresa Medici thanked the meeting’s attendees, the Board for their work and is happy of the experiment with the online meeting online visit, but hopes that we can have our visits, meetings and nice dinners altogether.

Teresa Medici closed the Assembly at 15.16 Paris time.

Joint meeting ICOM Glass - 22 AIHV Association International pour l'Histoire du Verre & ICOM Glass Annual Meeting 2021 (by Teresa Medici)



From 13th to 17th September 2021 we joined the 22nd Congress of the Association International pour l'Histoire du Verre, organised by VICARTE – Research Unit “Glass and Ceramics for the Arts” (www.vicarte.org) NOVA School of Science and Technology, Caparica, Portugal.

Due to the uncertainty deriving from the pandemic, the Congress was organised in a fully virtual mode.

The last time ICOM Glass joined up with the AIHV triennial congress was in 2015, in Fribourg (CH).

The 2021 Joint Conference was a big success. On the more time, the joint

meeting proved to be an excellent opportunity to catch up with glass colleagues from all over the world, to make new contacts, and to hear about the latest in glass research, even if in virtual mode.

The dedicated platform provided by the Laboratory of eLearning, NOVA School of Science and Technology, proved to be very effective, allowing two contemporary sessions each day, two dedicated poster sessions, and a coffee-break virtual room, with several break out rooms to interact with poster authors, meet colleagues, or simply gather for a chat.

Many participants expressed their satisfaction and stated that the conference can be an example for organizing future meetings in a new way.



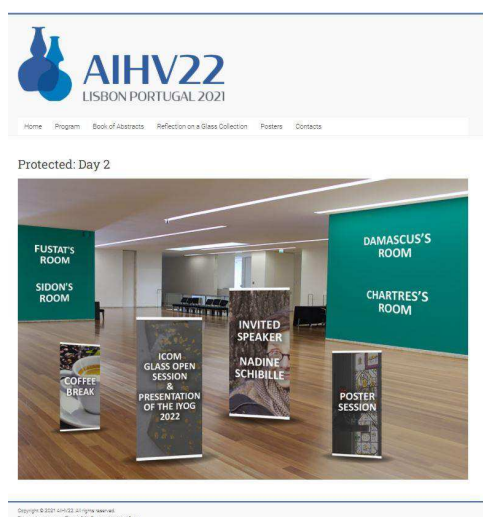


The congress was attended by over 160 participants from 32 countries and 4 continents, with an average attendance of 100-120 participants per day. The participants were glass-historians, academics, museum professionals, archaeologists, scientists, and students.

There were four full days of papers, including 69 talks in two parallel sessions, and two opportunities to see 50 different posters. Sessions were devoted to glass from the origin to the 20th century (the full program is available at the official webpage of the conference: <https://eventos.fct.unl.pt/22aihv/home>).

The ICOM Glass IC was represented by 23 members from 10 countries: United States, Germany, Switzerland, Israel, Russia, UK, Italy, Portugal, Spain, Denmark, and Slovenia. ICOM Glass members actively joined the full AIHV programme, with oral presentations and posters, and they chaired several sessions. Glass Member Maria João Burnay, the Curator of Glass, Lightning and Household Objects of Palácio Nacional da Ajuda (Portugal), was the invited speaker on Monday, 13th September, with a speech about "Glasses at the table of the 19th century Portuguese court: ceremonial and usage". Other invited speakers were Nadine Schibille "The flux of glass in Spain in the first millennium CE"; Tânia Casimiro "Material culture, identity and globalization: Glass, glazes and beads in Portuguese trade networks (1500-1800)"; and Michael Rogers, Lianne Uesato, and Judy Tuwaletstiya, "Enhanced Repair".

On Tuesday, 14th September afternoon, we held an **ICOM Glass Open Session**. The session started with two talks. Emma Lochery, the producer and curator of two new museums



related to glass that opened their doors in Porto, gave guided tours of the private collection of Adrian Bridge, CEO of Taylor's Port, and of the *Museu do Vitral*, the Portugal's first museum dedicated to stained glass, while Teresa Almeida introduced the attendants to the very rich contemporary stained glass heritage preserved in religious and civil buildings located in the north of Portugal.

After that, ICOM Glass Chair Teresa Medici updated about the ICOM Glass activities for 2021 and 2022 (Proceedings of the ICDAD, ICFA and GLASS Joint Meeting at Kyoto 2019 conference, Network of glass museums with studio, issue of Magazine "Reviews on

Glass" in preparation, ICOM Glass Meeting at the ICOM General conference in Prague 2022) and on the YIOG2022 – UN International Year of Glass.

After a morning of lectures, the afternoon of Wednesday 15th September was devoted to more **virtual tours and to a glass demo**.

Alexandra Rodrigues (VICARTE) guided us through the virtual exhibition “*Reflection on a Glass Collection: the assemblage of Ferdinand II of Portugal*”, curated by her. During his life in Portugal, Ferdinand II (1816-1885) assembled an admirable group of glassworks. The glass set revealed as being entwined in a closely woven network, within a European scenario characterised by a web of connections: dealers, collectors, museum curators... During the 20th century, the objects assembled were scattered to Portuguese National Museums and Palaces. The special exhibition, organized for the conference, is the first to investigate the history of the collection, putting together the surviving pieces and trying to answer the most intriguing questions: Which objects did the collection ‘originally’ consist of? Where and how were they displayed? The catalogue published in conjunction with the virtual exhibition was available for free download to the participants.

Protected: Reflection on a Glass Collection
VIRTUAL EXHIBITION



CATALOGUE: 'Reflection on a Glass Collection - The Assemblage of Ferdinand II of Portugal'



[click on the image to see the entire catalog](#)

After that, we had the chance to get a virtual tour of the *Museu da Farmácia* (Health and Pharmacy Museum) by the museum director João Neto. Opened in June 1996 in Lisbon with the aim to preserve the history of the pharmaceutical profession, it hosts outstanding pieces dealing with thematic related to Pharmacy and Health, including several glass objects, from antiquity to the modern era.

Two virtual events organized by the *Corning Museum of Glass* concluded the day: curator Christopher Maxwell lead a tour through the exhibition “In Sparkling Company: Glass and the Costs of Social Life in Britain During the 1700s”, while Bill Gudenrath, Resident Advisor at The Studio of The Corning Museum of Glass, made a talk and a glassblowing Demo “The emergence of a new mold-blowing tool and process evinced in some Later roman- period glass vessels: a glassblower’s perspective”.

On Thursday, 16th September, Robert Wiley (VICARTE) gave a vivid Live **Glass Demo** by Constructing Cups on the Lathe.